



VELOCITY

THE WIND IN YOUR HAIR

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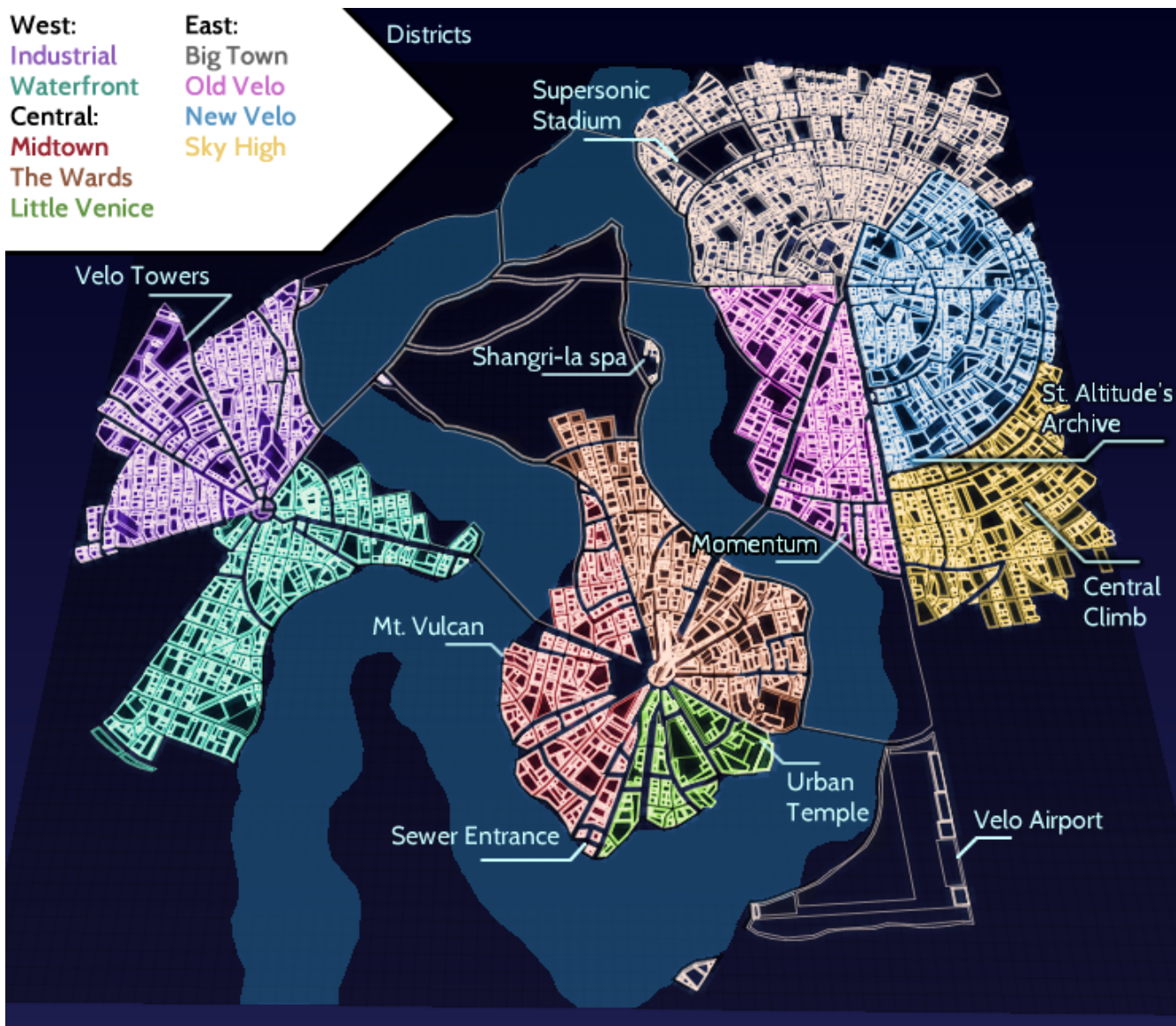
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Mr. Blue Sky

For more, follow VeloCITY's wiki page: <http://1d4chan.org/wiki/VeloCITY>
For further development information, join the VeloCITY IRC: **#VeloCITY @ irc.rizon.net**
Hugs and kisses to **/tg/**, without which this project would never have existed

Table of Contents

Welcome to Velo City!	4
Introduction	5
Characters: Be Who You Wanna Be	6
Concept	6
Stats, Substats, & Power Level	6
Health & Energy.....	9
Perks	9
Being a Mover	10
Starting Equipment & Final Touches	12
Core Mechanics: Do What You Wanna Do	13
Core Dice Mechanic	13
Types of Tests	13
Success Test.....	13
Dynamic Test.....	14
Extended Test.....	14
Degrees of Success	14
Momentum & Style	15
Momentum.....	15
Style.....	15
Health & Energy	16
Damage.....	16
Complications.....	16
Modifiers & DCs	17
Example DCs.....	18
Items, Equipment & Money	19
Equipment.....	19
Consumables.....	20
Money.....	21
Movement	21
Speed.....	22
Dynamic Action	22
Turns & Actions.....	22
Team Tests.....	23
Opposition & Combat.....	23
Character Progression	25
About Velo City: Go Where You Wanna Go	26
Meet the Natives: Gangs of Velo	26



“Hello, howdy, aloha, ni hao, bonjour, and ko-n-ni-chi-wa, all you rudies, free spirits and colorful souls out there. You're listening to DJ Doctor K, a.k.a. DJ DK (no relation to that ape with the nice tie), and to those of you still on the plane or on the boat and still en-route, if you're pickin' up this hidden signal, then congratulations and let me be the first to welcome you all to **Sun Jump Radio** (SJR, for short), your friendly neighborhood pirate radio station, podcast and streaming website, yeah! More importantly, I'm here to welcome all you cool cats to your new home – **Velo City!**”

“Yeah, 'case you don't already know, this happenin' place is Velo City, a huge metropolis built on an artificial island out in the middle of the Pacific Ocean, meant to be the next great megacity in the world, next to New York, Tokyo and all their buddies. And boy, did it! This place got huge fast – maybe TOO fast! – and now anyone who's someone has a place to call their own on this island, and I ain't just talkin' about those big-wig corporate suits that live and work in those towering skyscrapers. Rudies, vagabonds, daredevils and all manners of cool cat just like you also call Velo City home. It's honestly not too bad a place, really. You jus' gotta, y'know, spruce it up a little, if you catch my drift, ha ha ha!”

“Velo moves to its own beat, and things work in their own way here. So whether you're a grizzled veteran or the greenest of greenhorns or somewhere in between, I urge you to pay attention for the next few minutes, and let Doc K teach you all the basics you need to survive in Velo. Follow my lessons, and soon, you'll feel the wind in your hair, too, my brothas and sistas. Class in in session.”

Introduction

VeloCITY: The Wind in Your Hair is a homebrew tabletop pen-and-paper roleplaying game that evokes the color and freedom and wild action of franchises like Jet Set Radio – the game's primary inspiration – and Air Gear. In short, the game is all about freedom of movement, oodles of style, colorful characters and several varieties of sticking it to the man. The primary focus of the game, unlike many other games like it, is not necessarily combat or intrigue, although those are still important and key to the experience, but rather, it is about movement and action.

The emphasis of the game experience is on human-powered movement and adventures in a (primarily) urban playground. The core setting of the game is Velo City, a modern-day metropolis built on an artificial island the size of a county out in the Pacific Ocean, in a bid for entrepreneurs to build the next great cityscape. It became a victim of its own success, growing too big too fast, and now the city and island are working to expand and make space for those that live there and those still coming to the city, be they corporate suits with agendas in mind and money to make, or daredevils and urban explorers and, quite frankly, “punk kids” not about to turn away from an opportunity to call a place their own or mark their territory or start their legend. What makes Velo City so conducive to being a playground is not just the proliferation of urban trailblazers and their ilk, but also that due to the rapid expansion of the city, highways and roads are always busy. People still struggle to commute to work and get places in cars and trucks, and even public transportation, while reasonable, still follows the same rules. People still try, but those who know better realize that motorized travel is, at best, unreliable. Thus, human-powered movement is what makes the rudies so adaptable in Velo City.

Conflict as a rudie in Velo City can come from all sorts of sources. This includes the Velo Police Department, those officers of the law that (attempt to) enforce order. There's the corporate world, where everyone steps on everyone to get ahead, and corporate security can deal with anyone that tries to make a move on corporate assets. Of course, rudies are often challenged by other rudies, be it for territory or even bragging rights. In a more abstract manner, all rudies battle against a drab, fake black-and-white world that sees to conformity and attempts to kill the adventurous spirit. In a gray cityscape, one must become a paintbrush coated in the brightest of colors. In a way, a rudie's greatest enemy is atrophy, apathy, and the death of the soul.

In most game systems, most problems are solved with either words or fisticuffs. In *VeloCITY*, you can afford to be far more creative in your problem-solving. Ostensibly, you could fight or talk all your problems away, but it can be far more interesting and dynamic to have a showdown between crews and have a barreling race down a sloped street or host a king-of-the-hill competition and hold points in a particular map for a period of time while others try to reach you and knock you off. That aside, *VeloCITY* permits for a wide range of tones and styles to your game, from the colorfully comedic to the deathly serious and everything in between.

This rules document will teach you everything you need to run a proper game of *VeloCITY*. Beyond some method of keeping track of statistics, such as a computer word processor or some pencils and paper, the only things you truly need to run this game are these rules, a few friends or acquaintances (or even strangers, if you're into that sort of thing), and a handful of d10s (10-sided dice). One of said friends should agree to be Game Master (GM), alternately known as the **DJ**.

First, we will go over what makes a character, from stats and substats to perks to equipment; this includes how to create a character from scratch as well as explain the differences between the four types of movers. After that, we will go over the core mechanics of the game, from the central dice mechanic to the different types of tests to other sub-systems such as Momentum and Style. We will also discuss combat and conflict resolution, movement, items, and other details.

Enjoy the ride, and have fun in the world of *VeloCITY: The Wind in Your Hair*!

Characters: Be Who You Wanna Be

Before we go any further and discuss the core mechanics of the system, we should first understand what makes a character a character. By knowing who a player character (PC) is and how well he or she can perform actions, we can better appreciate how things work.

Concept

It's highly advised that before you even start putting numbers to paper, you should first have a strong idea in mind of who, exactly, your character will be.

- Who is he?
- What does he want?
- Where is he going?

Questions like those are critical to piecing together the character's portrait. By having a strong idea in mind, you can far more easily build your character's Stats and define your character's Perks when it comes time for it than you would otherwise. A colorful world ought to have colorful characters that would fit into and bring out the best in a setting. A character is more than just numbers on a page; he or she is a living, breathing person with ideals, ambitions and convictions, and that should be reflected in the game.

The most straightforward way of building a character's basis is to first come up with a **High Concept**. This should be a short, concise phrase that best encapsulates his/her core being, particularly in a way that acknowledges at least some of the most vital pieces of his/her identity. Self-explanatory examples include "Fun-Loving Wild Child," "Spoiled Rich Girl," "Runaway Fugitive," "Hard-Boiled Ex-Cop," "Anarchic Rebel Without A Clue," and "Corporate Brat."

Once you have your main concept in mind, you can start fitting details together that paint a more complete image. You can piece together tangential ideas and details about the character, perhaps even writing out a full history of their life. You might find that as you start filling in your Stats and designing your Perks that you painted a side of your picture you hadn't even considered before, like your spoiled rich girl having an exceptional talent for the arts – maybe she practiced ballet and the piano. Revelations like these shouldn't be discarded, but rather, they could be answering questions you never thought to ask.

When it comes to designing a character's basis, you should also keep in mind the setting and overall tone of your game. Dissonance in tone between setting and character can make for tough times for everyone involved. If the game is lighthearted and colorful, playing a grizzled fugitive of the law previously convicted for manslaughter might not gel with everyone else. Conversely, playing a thirteen-year-old skater who still believes in the power of friendship may stand out (for better or for worse) in a game filled with intense interpersonal high school drama. Talk to your GM about what sort of game you're playing; if you're the GM in question, it's good to outline the general structure and theme of the game ahead of time so players can build more appropriate characters.

While not strictly a required part of building a character, having a concept can make the rest of the process easier, not to mention it never hurts to do it if you get the chance.

Stats, Substats, & Power Level

Now it's time to put numbers to paper, so to speak. In this game, there are four core **Stats** that establish your character's fundamentals and part of what makes them unique to others. From burly bruisers to clever rogues to brainy bookworms to colorful free spirits, these Stats best mechanically reflect those ideas. In addition, every Stat has four unique **Substats**, alternately known as **skills**. These are more specialized details that project a more comprehensive picture of how a person's Stats can be

represented, as well as degrees of professional training or otherwise in-born talent.

Body: Body is an overall measure of holistic physical health and capability, including power, durability and sustainability. A person with low Body may be obese/underweight, fragile, easily exhausted after strenuous activity, or suffer from longstanding health issues. Conversely, a person with high Body is muscular, sturdy, physically appealing or imposing, or, ultimately, physically fit.

Strength: Strength represents the body's quick, explosive power of the muscles, singular exertions more than continuous work. It applies to melee damage and jumping/vaulting, among other things.

Stamina: Stamina represents the body's overall efficiency and sustainability over time, including metabolism, air circulation, cardiovascular health, endurance and generally making every ounce of energy count. It also covers constitution and internal strength, such as that of the immune system. This substat covers energy efficiency and damage resistance.

Grit: Grit represents the body's capability and sustainability towards continuous work, as opposed to Strength's one-time jolt of power. Tasks such as climbing, pushing/pulling, and lifting objects fall under this substat.

Coordination: Coordination represents the body's control and execution of fine tasks at short range. It also includes judging short distances. To follow a basketball metaphor, it's less a free throw and more a lay-up or dunk. The most straightforward application is towards hitting or touching in melee range.

Speed: Speed is the representation of dexterity, coordination, reaction time and, yes, speed and quickness. A person with low Speed is clumsy, uncoordinated, shaky or lacking in overall motor control. Alternately, a person with high Speed has quick reflexes, is graceful, composed or flexible.

Agility: Agility represents flexibility, dexterity and gross motor control. Acrobatics (aerial or otherwise), contortion and overall maneuverability fall under its domain.

Reaction: Reaction represents a character's reflexes and reaction time. Gaining initiative, dodging attacks, and interrupting others are reflected by Reaction.

Balance: Balance represents the body's equilibrium and stability, particularly in staying upright and level, whether stationary or in motion. Common uses include grinding, resisting opposing forces, and maintaining control at high speeds and in precarious positions without falling over or losing footing.

Aim: Aim represents the character's ability to accurately judge distances and trajectories, most often applied towards ranged interactions, be it throwing objects or other manners of ranged combat.

Mind: Mind is the domain of the cerebral, governing intelligence, knowledge and acumen. A person with low Mind is scatterbrained, dim-witted, slow on the uptake, or just doesn't think all that much. By comparison, a person with high Mind is clever, quick to understand, logical or knowledgeable.

Academics: Academics represents knowledge of topics of an academic, scholastic or otherwise literary nature. Essentially, it covers book smarts and the presumed application thereof, from the scientific and mathematical to the literary and philosophical to even the medical and mechanical.

Streetwise: Streetwise represents street smarts, as opposed to Academics' book smarts. Knowledge of street politics, territories and locations, and "street etiquette" are included, as well as connections of both a social and "commercial" nature.

Acumen: Acumen represents the timeliness and accuracy of the logical and reasonable thought process. In other words, it stands for how quickly and how accurately a character can piece together details into coherent thoughts, pull apart inconsistencies, and put together a plan of action in short order. It also covers memory, including correctly recalling past details. Any sort of investigator or team organizer/leader would do well to invest in Acumen.

Craft: Craft represents the design, creation and application of practical items. Alongside all manner of technical and engineering prowess, this includes jury-rigging spontaneous contraptions. This includes

cooking, although that depends on the practicality and artistic merit of the dish in question. Craft also includes appraising items of their value and quality. If investing in Craft, be sure to specify any particular specialty (or specialties), such as mechanical, electrical, chemical, and so on.

Soul: Soul, the most abstract of the Stats, represents well-being and nature on a spiritual and interconnected level. That is to say, in a metaphorical sense, it represents how “alive” and “real” a person is. In a world of black-and-white, Soul stands for how colorful the person's, well, soul is. It involves human connection, ideals and morals, freedom and self-confidence, strength of the spirit, awareness of the world and where one stands in it, and the projection (including willingness and ability therein) of all those facets upon the world around oneself. In another respect, where Mind is intelligence, Soul is wisdom. A person with low Soul is unsympathetic, callous, unaware, listless, colorless or can be identified as a “drone” of sorts. In direct opposition, a character with high Soul is wise, creative, likable, self-confident, colorful, strong of will, charismatic and, ultimately, a shining beacon of the human spirit.

Art: Art represents the creation and expression of unique works that can be classified as beautiful, appealing and possessing of aesthetic and abstract principles. Put another way, where Craft is the creation of the practical, Art is the creation of the abstract. Drawing, making music (including singing, playing instruments and conducting), dancing, sculpting, spoken word and all other expressions of creativity classify as Art.

Awareness: Awareness represents presence of mind and the perception of the world around oneself, on a physical and abstract level. Picking out distinct details in the world and of other people, reading the atmosphere of a room, and perceiving the truth in all things are the marks of a truly aware individual. Awareness utilizes all five human senses as well as intuition.

Charisma: Charisma represents force of personality and presence, especially among others. It reflects natural appeal, skill with words and actions, impressing oneself upon another, force of will, or a commanding presence. Whether it is used for good or for ill, for truthful or false intentions, is up to the user. Charisma takes many forms, from seduction to intimidation to affability.

Willpower: Willpower represents spiritual grit and resilience in the face of adversity. When the world bears down with all its weight upon a character, this stands for pushing back the world, weathering the storm, and a “never say die” attitude. A strong will can resist the charisma of another, push a character beyond his/her normal limits, fight down fear, and even contest against death itself.

An average human's Stats and Substats are both measured on the scale of 1-5, with 2 or 3 being the universal average; 1 and 2 are considered “low” stats, while 4 and 5 are considered “high” stats by human standards. However, it should be noted that stats can go all the way up to 9, maybe beyond; keep in mind that 1-5 is the average human scale. In fact, what level these Stats and Substats are at is the most direct way to dictate the overall **power level** of a *VeloCITY* campaign.

- A **low-tier** game, otherwise known as a **realistic** game, is in the 1-5 stat range and is still grounded in reality. Extraordinary acts, while doable, are the exception more often than the rule. Examples of settings and franchises that exhibit a low-tier experience include the Tony Hawk's Pro Skater game franchise (as well as all its knockoffs, like Dave Mirra's Freestyle BMX, Aggressive Inline, etc.) and the freerunning game Mirror's Edge. Reality helps, too.
- A **mid-tier** game, measured with stats in the 4-7 range, is when things start getting ridiculous. Reality still has some amount of say on what occurs, but the rule of cool begins to take fierce effect. From grinding up vertical poles and along power lines to making wild jumps to very flashy and colorful characters, the mid tier is a wild place. A prime example of a mid-tier game is the Jet Set Radio game franchise (JSR and its sequel, JSRFuture).
- A **high-tier** game, measured at the 7-9 range and beyond, is when all the rules are thrown

out the window. Kick reality to the curb, because things only get crazier from here. With riding up the side of a building, flashy attacks only seen in manga spreads, and fashion the likes of which the world isn't quite ready for, a high-tier game loses all pretense of subtlety and shoots for the moon. The go-to example of a high-tier game is Air Gear, the manga and anime franchise about over-the-top competitive skating.

VeloCITY uses a point-buy system when it comes to stat distribution, instead of random rolls. At character generation, all four core Stats start at 1 and are capped at a maximum of 5 points per Stat. You have thirteen (13) points to distribute among your Stats as you see fit. Common statistical spreads include the following: **5 5 2 1 / 5 4 3 1 / 5 3 3 2 / 4 4 3 2 / 4 3 3 3**

The Substats follow a similar process. Initially, all sixteen (16) Substats start at a minimum rating of 0 and, like Stats, are also capped at a maximum of 5 apiece. You have twenty-five (25) points to spend among the Substats as you see fit. You do not need to buy every single Substat; indeed, you only need to mark down the Substats you actually put ranks into for easier bookkeeping.

Health & Energy

Health measures your character's vitality and endurance; when depleted, bad things may start to happen. It is calculated as your Body score multiplied by twenty (20).

Energy measures your character's vigor and drive, as well as surges of adrenaline; it can be spent to improve rolls and activate bonuses, plus it serves as a secondary health pool should your Health be depleted. It is calculated as the sum of your Body and Soul scores multiplied by ten (10).

Health and Energy will be further elaborated on in the Core Mechanics section. For now, calculating your Health and Energy pools is enough.

Perks

There is more to a character's stats and ideals that makes that individual unique or extraordinary in the world. Oftentimes, what separates them are those unmentionables, that extra something, a certain *je ne sais quois* that sets a person apart. It can come from their skillset, their past history, or just manifest from their latent talent.

In *VeloCITY*, these are known as **perks**: qualities or feats that further distinguish a character from his or her peers. Most of the time, these perks are bonuses to stats or rolls – specifically, a dicepool bonus – that occur under specific conditions or as unique abilities that can be triggered for extra boons. The best part about perks is that you get to make your own! You can create your own personal touches, even naming your perks yourself. Perks are designed to provide extra flavor to the character while offering mechanical bonuses to codify it in an appreciable way. After all, it's one thing to say your character has professional fencing training, but it's another to have it serialized in a perk called “[P] *‘En garde, s’il vous plaît!’: +1 Coordination and +1 Reaction (parrying) towards direct combat checks when wielding a light melee weapon; increase to +2 when wielding an actual rapier*”.

There are two kinds of perks in *VeloCITY*: **passive perks** and **active perks**.

- Passive perks are latent bonuses that are always a part of your character and can trigger when the situation it applies to is pertinent. These usually reflect a latent, inherent part of a character that doesn't come up until it's relevant, such as history or a skill specialty. They are usually minor in nature.
- Active perks are dynamic bonuses that can be directly triggered by the player to apply a bonus at any time; they can usually be stacked. These are generally surges of effort in a particular manner that lend towards improved performance, and they have a more direct and profound impact on your capabilities. However, these cost Energy to trigger each instance.

At character generation, your character may start with three Perks, in any mix of passive or

active you please. Make sure to denote whether a perk is passive or active. Coordinating with your GM on perk creation is advised, as it's the easiest way to create perks that can be approved ahead of time. It's up to GM discretion whether a perk is overpowered or underpowered, never mind acceptable. A rule of thumb is that perks should neither be expected to come up too regularly, nor should they be formulated in a way that is inherently exploitable, such as making a perk intentionally vague or too broad so as to be easily invoked, or designed such that a player will intentionally go out of their way to invoke their perk as quickly and repeatedly as possible. Common sense and courtesy rule the day.

The following are recommended guidelines for perk generation, along with examples of both passive and active perks (denoted with [P] or [A, Energy cost], respectively). Unless specifically mentioned, assume any bonus listed applies to the dicepool.

- **Small bonus to an action-related (combat, dynamic, etc.) test:** These bonuses should require a specific condition (or conditions) to be met. That is to say, these should avoid being universal bonuses that apply at all times. For example, bonuses to dodge, defend or otherwise resist damage should apply under particular circumstances.
 - [P] *I Like These Odds*: +1 to direct combat/competition rolls when outnumbered 2:1 or more
 - [P] *Drift King*: when skating/boarding/biking, +1 on the handling test when attempting to take a turn at speed
 - [A, 5 EN] *Super Mario*: when running, +1 to jump checks when clearing notably treacherous gaps, such as between buildings or over canals
 - [A, 10 EN] *Keep the Pace*: during an active non-combat scene, if you score 2+ degrees of success on a test, add a free degree of success (5 points) to a score stored in Momentum
- **Stat/Substat bonus towards a specialty or skill:** These perks are generally applied in non-dynamic scenes, notably scenes without “combat.” These are the closest thing to skill bonuses than anything else.
 - [P] *First Impressions*: +1 Charisma when meeting someone for the first time
 - [P] *“Know you? Shit, who doesn't know you?”*: +1 Streetwise when identifying a specific individual
 - [A, 5 EN] *Mr. Atlas*: +1 Grit when moving (pushing/pulling/carrying) heavy objects
 - [A, 5 EN] *Nothing Moves the Blob*: +1 Balance when resisting an active opposing force
- **Moderate bonus in specific, infrequent circumstances:** These perks are miscellaneous and almost wholly trade-based in nature. These most directly represent your character's hobbies, career, or some past history. Whether a student, handyman or even professional clown, these perks highlight that.
 - [P] *I'm a Medic*: +2 Academics for the purposes of medical and healing tests
 - [P] *Queen of the Opera*: +2 to mesmerize an audience during and to subsequent social rolls after a singing performance
 - [A, 5 EN] *Duct Tape and Elbow Grease*: +2 to repair an item if using secondhand materials or improvising
 - [A, 5 EN] *The Man Can't Keep Me Down*: +2 bonus when escaping binds or cuffs

Being a Mover

VeloCITY is a game about human-powered movement. Motorized travel, while somewhat possible, is generally eschewed for moving on foot, at least by those who know better. While there are many different variations on methods of transportation, and while any given person could count on multiple types of travel, **movers** are conveniently classified into four different types. It is designated by the type of movement employed, and each different method has its strengths and weaknesses. Do not

confuse types of movers as “classes,” as that term is far too narrow for what takes place here; rudies can dabble in multiple types of movement and even combine them regularly for extra versatility. Before you move on to the last step of character generation, Equipment, you should consider what sort of mover your character should be in the beginning, as it will determine what starting gear you will begin with. Note that people can call these types of movers whatever they choose, but these are the “universal” labels everyone agrees on so there's no confusion.

Runners are movers that are known for being on foot all the time. *Parkour*, invented in France, is “the art of movement,” the ability to master one's environment and to utilize it to its fullest potential; practitioners are properly called *traceurs*, but “runner” is the commonly accepted shorthand, since it also covers *freerunning*, which is generally more showy and ostentatious. Either way, beyond a comfortable pair of sneakers, the only tool a runner relies on is the one that God gave them: the human body itself. Using the full range of motion, the runner is able to clear obstacles and get where he wants to go by, again, mastering his environment more than just running from point A to point B as quickly as possible. Grabbing for handholds, vaulting obstacles, and generally cutting as many corners as possible makes the runner relatively efficient in his movement, even though he doesn't have a set of wheels.

The runner is the best because he is the most versatile of all the movers. With enough persistence, absolutely nothing is out of his reach, meaning that he enjoys unprecedented freedom. He has the single shortest path from A to B than the others. He doesn't rely on extra equipment. He can turn on a dime, accelerate easily and has more traction at his disposal for fine-tuned movement.

The runner is the worst because he has the single slowest land speed of all the movers. There's not as much room in the way of tricking compared to the others (unless he's clever or rather flexible). Because the runner has nothing to rely on but his body, running is the most physically taxing method to employ; to be a strong runner almost necessitates a strong body.

Skaters are movers that rely on *rollerskates* or *rollerblades*: shoes with wheels on the bottom. Because of the employment of rollerblades, an alternate name is the **blader**. A common sight cruising along the beach or tearing up and down half-pipes, skaters enjoy the full range of motion that runners use while having the luxury of wheels for faster land travel. With enough speed, skaters can get sick airtime and bust out some wild tricks. They also enjoy a fair bit of notoriety-by-proxy, as a number of the most legendary rudies in the world were skaters themselves.

The skater is the best because she is the trickmaster. She tends to show off more than others. She can grind on nearly anything if she's stubborn enough, and she can get some of the wildest air. Because her skates are attached to her feet, she enjoys a runner's range of motion without risk of losing her gear.

The skater is the worst because she is arguably the most inefficient of the movers: runners are efficient by design, and the other two movers either are faster or can afford to coast more easily, letting them conserve their strength. In this way, the skater is possibly the most energy-intensive of the movers; if she's not careful, she can tire herself out before she knows it's happening. Having wheels on her feet doesn't allow her the purchase and traction on surfaces that runners enjoy.

Boarders are movers that ride on top of a board with wheels on it; it's virtually always assumed to be a *skateboard*, but it also encompasses *longboards*, *surfboards*, *snowboards* and others. Boarders can be seen cruising down sidewalks, grinding on park benches, throwing out some cool tricks when they get some air or even just riding down the street, and generally wiping out rather spectacularly if they bail. Boards also make for a decent impromptu weapon should the need ever arise.

The boarder is the best because she is arguably the most well-rounded of all the movers. Decent speed, decent air, decent acceleration, decent control, decent everything, not to mention jumping off the board if necessary to run around, makes the boarder a jack-of-all-trades.

The boarder is the worst because she can lose her board completely, at which point she stops being a boarder. For comparison, a runner's sneakers and a skater's rollerskates are attached to them, and it's hard to lose something as large as a bike. Whether snapping it in a tantrum or losing it in the gutter or to security, the boarder needs to treasure her board.

Bikers are movers that most often employ *bicycles*: two-wheeled machines a person can sit on, propel with pedals using their feet, and steer with a handle at the front. Bikes come in all shapes and sizes, from fat beach cruisers to thin track bikes to the kind more commonly employed by rudies: BMX bikes, which are a tad smaller and have metal bars that stick out of the axles on both the front and back. Their relatively small size compared to other bikes is more conducive to aerial tricks, while the bars permit grinding on a surface. Bikes also make for an impromptu (and romantic, depending on who you ask) passenger vehicle if the users situate themselves just right.

The biker is the best because he is the hands-down fastest of all the movers on land, followed by skaters/boarders and leaving runners in the dust. With ramps in place and mighty speed built up, they can clear the most perilous of horizontal gaps. A biker's path is always direct, and once he knows where he's going, it's hard to stop him. He can do all this while still pulling off some neat tricks.

The biker is the worst because he is arguably the least maneuverable of all the movers. At speed, it's harder to control, turn and maintain speed. Also, bikes are generally the least subtle, at least compared to skates or boards; a biker is almost always assured people won't let him take his bike inside anywhere with him. Lack of control combined with a large profile means the biker will usually have the most roundabout route of the movers; he'll need his top speed to make up the difference.

Starting Equipment & Final Touches

The last step to character generation before setting off into the wild blue yonder is handling starting gear and equipment, and fortunately, that's the most straightforward of all the steps.

The first step is deciding what type of mover you want to be out of the gate, whether a runner, skater, boarder or biker. Whatever the case, *VeloCITY* gives you a freebie and provides you out-of-the-gate with a free baseline set of rollerskates/rollerblades (be sure to specify which, for clarification's sake), skateboard or BMX bicycle, no questions asked. It's very plain and nondescript with no decals or unique colors, though, and provides nothing beyond the situational modifiers a mover's rig would provide you anyway, which will be elaborated on more in the **Items, Equipment & Money** section of the Core Mechanics. Whether you modify it or trade it in out of the gate is your business from here on out.

Beyond starting gear, every character starts with \$150 in pocket change, for free. Also, every player can determine their character's initial style without having to actually purchase any clothes. Whether baggy cargo pants or an elegant, frilly skirt, each player should narrate their stylistic choice to paint a clear picture of what they look like as the game begins. As the game wears on, they can use their money to purchase new clothes, which might have situational modifiers and affect your overall style. You are what you wear, after all.

By this point, your character is effectively done and ready to adventure in the world of *VeloCITY*. Last minute touches should be added to the character to paint a more complete picture, such as their name (whether their real name, *street name* or both), age, height, weight, blood type, or anything else a player deems pertinent to the overall image of the character. Once everything is in place and approved, you're ready to begin!

Core Mechanics: Do What You Wanna Do

Now it's time to get into the real meat of the system. This chapter will show you everything you need to jump into action, from the dice system and related mechanics to handling modifiers, movement, items and combat. Once you figure things out, the system is rather straightforward and moves fast, a important trait to have in a game about, well, moving fast.

Core Dice Mechanic

VeloCITY uses a dicepool system as opposed to rolling one or two dice to determine overall success. When rolling any sort of test, roll $Xd10$, where X is the size of the dicepool determined from stats and substats. Most of the time, X is calculated as *the most pertinent substat to the task at hand, adding or subtracting any circumstantial modifiers, as well as adding one extra **talent die** if the attached core stat is greater than or equal to the substat in question*. Other tests may ask for a different dicepool, such as the core stat itself with modifiers, or some other unique test.

Roll the pool of d10s, and note the numbers that come up. The number that comes up on any given die is the *ones* digit of the final result. The number of dice in the pool that match that number is the *tens* digit. Combined, this is one of the final results of that dice roll. There will most likely be multiple results in a given diceroll, so make sure to note each individual result; generally, it is assumed you will be using the highest value rolled on the test.

For example, Esmeralda (a.k.a. "Emerald") is trying to weasel her way past the bouncer of an exclusive nightclub using her charm. This will be a Charisma test; her Charisma is 3 and her attached core stat, Soul, is at 5. It's also helped by the fact that she has a perk that gives her two extra dice when ingratiating herself to someone. Her dicepool is [3 Charisma + 1 talent (Soul) + 2 from perk] $d10$, which comes out to $6d10$. She rolls and ends up with the following result:

8 3 4 1 8 4

From here, she notes the unique numbers rolled in that test and counts the dice that match (or don't) as unique results. Her results are:

8 3 4 **1** 8 4 = one 1 = 11

8 **3** 4 1 8 4 = one 3 = 13

8 3 **4** 1 8 **4** = two 4s = 24

8 3 4 1 **8** 4 = two 8s = 28

So the results of that roll are 11, 13, 24, and 28. Naturally, Emerald will want to use the highest available roll, so she chooses to use the 28 as her final result.

Types of Tests

There are three kinds of tests in *VeloCITY*: a **success test** (otherwise known as a **static test**), a **dynamic test**, and an **extended test**. All three tests use the above dice mechanic.

Success Test

A success test is used when dealing with static obstacles as opposed to something that actively hinders you. It involves rolling a single test and using the result to meet or beat the **difficulty challenge (DC)** of the test; this DC is usually hidden by the GM, and the player won't know if she passed or not until after the roll.

A DC 10 test is considered an “Easy” test: unless your character is crippled or otherwise handicapped, there's no discernible way she could fail this test. DC 15 makes for an “Average” challenge: a regular human will generally succeed at this test more than half of the time. A DC 20 test is a “Hard” test, meaning that, while doable, an average person will more-than-likely struggle with the task at hand and probably not succeed. As a rule of thumb, for an average person, 10-20 is considered a “mundane” test, above 20 is a challenge for a skilled individual, and above 30 is exceedingly difficult.

Dynamic Test

A dynamic test (or opposed test) is used when a character's roll is actively opposed by another, usually other people of note. In this test, both sides of the conflict roll their own test and compare the results; the higher value wins the contest. For example, going back to Emerald schmoozing her way into the club, the bouncer would resist the woman's Charisma with his own Willpower. With 2 Soul and 4 Willpower, he rolls 4d10 and ends up with:

4 6 **3** **3**

As the bold numbers note, the bouncer's best result is a 23. It's not a bad result, but it's not enough compared to Esmeralda's 28. The bouncer melts beneath the rudie's charm and lets her into the club to party the night away.

When the conditions for a dynamic test are given, the test only notes what each side of the conflict rolls, usually by the measure of “offense vs. defense”. In the previous example, the test would be noted as Charisma vs. Willpower.

Extended Test

An extended test is used when an action is completed over a period of time rather than at once, usually for long projects like repairing an item, for tasks that require a bit of work before the payoff, such as picking a lock, or for any sort of extended action like grinding. An extended test is effectively a series of tests in sequence. Just like a success test, an extended test has a DC that must be met; however, this type of DC is measured in number of successes. Every roll that is made represents an interval of time passing; passing the given DC of a test (usually either DC 10 or no DC) counts as a success, with every degree of success counting as an extra success. When another test is rolled, the result of the next test is added to all previous tests for a total number of successes. The test is completed when either the success threshold is passed, or the GM calls for the end of the test. Some tests require passing a threshold, while others are just building up successes for a particular task.

When the conditions for an extended test are given, the test notes the number of successes required, the DC needed to pass to accrue successes, and the interval of time that passes with each individual roll. Common intervals include 3 seconds (1 turn), 30 seconds, 1 minute, 1 hour, 2 hours, 6 hours, a day, and a month.

Degrees of Success

Often in *VeloCITY*, it's important to keep track of not just whether or not you succeed at a task, but by how well you succeeded at it. This is measured in **degrees of success** (or **levels of success**, alternately), which is defined as every five (5) points above the threshold that the test passed. The greater the degree of success, the more profound the success, whether it be a matter of flair, efficiency or any other measure. For example, in the previous dynamic test example, Esmeralda's 28 on her Charisma beat the bouncer's 23 on his Willpower. Since she beat the test by 5 points, it's a full degree of success in her favor. Degrees of success can lend themselves to extra damage in combat or outperforming someone in a contest of skill and technique.

Beware: just as there are degrees of success, there are also **degrees of failure** (or **levels of failure**, by another name), and they function in much the same way as their counterpart. A degree of failure occurs at every five (5) points the final result is beneath the DC of a test. The more degrees of failure, the more profound or hassling the failure in question.

Momentum & Style

Momentum and **Style** are two key sub-systems in *VeloCITY* tied to the dice mechanics. These help maintain the speed of the game as well as offer more options towards success.

Momentum

As you can tell, you can have multiple results in a single test, and some results are impressive enough that it would be a shame to lose them and never see them again. That's where Momentum comes in.

Momentum lets you store one result from a test for use later in the scene. At any time a test is called for, even after you make the roll, you may spend your Momentum and use the stored result instead; this will empty the Momentum and allow a new set to be stored. At any time, you may choose to dump your Momentum so that it may be filled with another result later.

Momentum must be empty if you wish to save a set; you cannot overwrite an existing set. Also, you cannot both dump a set and save a set in the same action. Furthermore, Momentum does not carry over between scenes; it only applies to the current scene and empties itself at the end, so use it or lose it. If you wipe out, you lose your Momentum.

Style

In a given routine, an individual can bust out several great tricks, and as time goes on, they slowly work themselves into their own groove, their flow becoming evident as time goes on. Finally, at some point near the end, they bust out this monstrous trick in an explosion of energy and style that makes everyone's jaw drop and incites the crowd into a frenzy. It is, after all, "the hypest shit." This is represented as Style, and it relies on degrees of success.

When you pass a given test and score at least one degree of success, you have two options: either *use* the success as given on the test at hand, or *save* the degrees of success by not applying the success to the test at hand, but rather converting it into Style, effectively bankrolling the degree of success to be used later. A degree is worth 5 points spent to improve a roll, since a degree of success is measured by 5. This Style is stored and continues to accrue for every degree saved into it. Style can be generated from most anything as long as the GM figures there is flair to be had; the most common source is from pulling off tricks, but Style can come from anywhere, such as stylish dancing, stylish writing, even stylish cooking or stylish eating.

When you're satisfied with the amount of Style you have and want to put it to use, activate your Style on any given test, and you'll use your pent-up style all at once, adding all the saved degrees of success to the test's result. At that point, your Style is empty, and you can start to refill it again.

There are a few conditions when it comes to Style. Like Momentum, Style only lasts for the current scene and runs out at the end of it, so don't let it go to waste. Similarly, if you wipe out, all your Style is lost, and you'll have to start over. You cannot use only some of your Style when you choose to use it, since Style is considered to be a crescendo of flair that builds over time and explodes in a single shining moment of brilliance; if you pop your Style, you must use *all of your Style*.

Furthermore, when it comes to competition, you're not the only one competing for the spotlight. Your rivals can force you to compete for Style or outright steal your Style. If you both perform an action at the same time, treat the contest as a dynamic test, with the winner taking all the degrees of success for his own Style, assuming he doesn't just use the degrees on the current test. Also, if your

rival scores degrees of success on his test, he can choose to either save it for himself or directly steal that many degrees of success from your Style pool. Fortunately, turnabout is fair play, as you can also steal your rival's Style in the same manner. All's fair in love, war, and hype, after all. Keep in mind that Style can only be stolen if the opposing party has Style to give.

Health & Energy

Health represents your vitality and resilience and is reduced by the actions of those outside you. If you take damage from someone or something, usually either through combat or taking a nasty spill, you suffer damage to your health. Health is recovered more slowly than energy, representing tending to wounds and aches. If you run out of health, you'll be placed in a precarious situation.

Energy, on the other hand, represents your character's vigor, drive and adrenaline, and it is impacted through actions that you perform rather than the world acting upon you. Beyond triggering active perks and other uses, the primary use of Energy is to supplement the result of a dice roll, on a 1:1 basis. One point of Energy would equate to one point added to the final result. For example, on a DC 20 check, if your result is 17, you could spend three Energy to bring it up to 20 and pass the test. Initially, you can only spend a maximum of 10 Energy in this way per turn, but as time goes on, you can spend more. Energy recovers much more quickly than health, usually at the end of a scene or after a minute remaining idle. Certain consumable items, like energy drinks, can augment your Energy reserves.

Damage

Whether taking a direct hit from a rival in combat or as a result of a nasty spill, your character may suffer damage. To resist damage, roll a dynamic Stamina test against the incoming damage. In the case of falling damage from a vertical height, the Stamina roll opposes [height of the fall (in m) x 3]. In the case of wiping out at speed, resist against [Speed rank at time of fall x 5]. If both fall damage and wipeout damage are applicable, use both; you'll know a nasty fall when you see (or feel) one. Direct combat will be explained more in the combat section of the rules. Either way, whatever damage value is left over is applied directly to your Health first; if there is no Health left or Health runs out in the middle of applying damage, then the remaining damage applies to your Energy instead.

Fear not, however! Just because you're out of Health doesn't mean you're out of action just yet. As long as you have Energy to spare, you can still function in the scene to a degree. Your Energy becomes your secondary health pool, and you can still perform all your actions, but you will be at a persistent -1 dicepool penalty to all tests. This is represented as running on fumes, or your body continuing to function only because your spirit refuses to let you fall. The same applies in reverse: if you run out of Energy but still have Health to spare, you can still function but still suffer the -1 modifier to all checks. This is represented as your character being totally gassed and exhausted.

If you run out of both Health and Energy, only then is your character out for the rest of the scene, having either passed out from exhaustion, fallen unconscious or otherwise been incapacitated for the remainder of the scene.

Complications

If you suffer at least half your maximum Health's worth of damage in a single blow, then bad things happen. These "bad things" are referred to as **complications**, and they can range anywhere from getting knocked loopy to breaking a bone or busting your gear somehow or some other thing that is no fun. Depending on the source of the damage, either the GM or your rival determines what may happen to you. It can mean anything, but generally speaking, there are three kinds of complications:

- *Stun*: Your character is stunned and generally unresponsive for a little bit. You got the wind knocked out of you, you can see little birdies floating around your head, you took a spill

into a pile of garbage in an alley, and so on. A stunned character loses his next available action, which effectively means he misses his next turn. Stun doesn't stack.

- *Impairment:* Your character suffers a debilitation that affects their performance. You suffered a significant injury (broke a bone, pulled a muscle, suffered a concussion, etc.), lost your train of thought or generally can't think straight, or suffered some other impediment. You suffer a -1 dicepool modifier to all actions for the remainder of the scene. Further damage may exacerbate any impediments, and depending on the nature of it, the condition may linger after the scene is over.
- *Trouble:* Something unique or specific about your character comes back to bite you. If your character is known to have a short temper, he may fly into a rage and be hard to control. Your gear might break, such as your skateboard snapping, one of the wheels of your rollerblades popping off, or the frame of your bike getting warped. These complications are more varied and not as clear-cut, as they apply on an individual basis.

Modifiers & DCs

Modifiers to a given test can come from most anywhere if it makes sense in the context of the scene and the test and serves as a reasonable variable to affect the test. From the presence of ramps and current speed towards the height of your jump, to rain and snow towards your control and handling, to the availability of tools, a workspace and directions towards fixing an object, all of these can be considered reasonable modifiers, to say nothing of perks and the particulars of one's equipment. The potential variables that could exist are far too varied to list here, but there are easy rules of thumb for a GM to keep in mind when considering situational modifiers.

It must first be clarified, before anything else, that unless a particular rule or instance overtly says otherwise, the term “modifier” universally refers to bonus or penalty dice to a given dicepool. It does not refer to an explicit bonus or penalty to the actual result of a roll.

The rule of thumb is very straightforward. If a circumstance provides a favorable bonus, or if the character is at a slight advantage, add a +1 circumstance bonus to the dicepool. Alternately, if a circumstance provides a major bonus, or if the character is placed at a major advantage, add a +2 bonus to the dicepool. To reiterate:

- **A minor bonus grants +1 to the dicepool.**
- **A major bonus grants +2 to the dicepool.**

The nature of applying modifiers ultimately depends on the GM's playstyle, but usually, modifiers are cumulative. Multiple circumstances can affect a scenario in their own way, and considering these varied modifiers cumulatively can result in a net bonus on the overall test. For example, hopping up on a box to better jump up and grab a pole hanging overhead would be a +1 bonus, plus there is another +1 bonus because the jumper has springs in the soles of his shoes, giving him extra height; this results in a net +2 bonus.

Of course, not everything will always be going a player's way; a character may not be at a distinct advantage in a situation, or the fates may conspire against him to make his life harder. Depending on the sort of test involved, enhanced difficulty can be expressed in two ways: an **enhanced DC** or **penalty dice**.

In *VeloCITY*, the most forward and direct way to represent an increase in difficulty or complexity is to alter the DC of the test. After all, the DC represents overall difficulty of the task at hand, so presumably, a more difficult task necessitates a higher DC, or it may even change the nature of the test altogether. These difficulties can come up voluntarily or involuntarily. How to visualize the enhanced DC is to first consider the *base DC* of a given task, such as a Strength 15 check to perform an ollie or nollie (the basic jump on a skateboard or bike). If the player wants to change the ollie into a kickflip, that would not only add 5 to the DC of the test, but it would also change from a Strength test

to an Agility test, since the kickflip is a more technical maneuver that involves more than just leg strength. If he wants to do a 180 Kickflip, which is adding an extra half-a-spin to the maneuver, that's another additional 5 DC to the test, making it an Agility 25 test now. If, at that point, the player both makes the test and has degrees of success to spare, then not only does he successfully pull off the 180 Kickflip he intended, but he can add an extra or two to the trick and make it even flashier than he planned for.

To recap:

1. Consider the DC of what the base action would be in a given test.
2. If outside circumstances or added complexity to the task would make it conceivably harder, change the DC accordingly, in much the same way as adding bonuses:
 - +1-5 DC for a minor difficulty
 - +6-10 DC for a major difficulty

Similarly to bonus dice to a dicepool, there can also be penalties to the dicepool. Rather than represent a circumstantial negative that makes a task inherently harder ala enhanced DC, penalty dice more represent changes in personal performance and details inherent to the character and his gear rather than the external situation. Common examples include the -1 fatigue penalty if either your Health or Energy pool is depleted before the other, as well as a situational penalty if a downside to your equipment comes up, such as a heavier bike frame lending to lower horizontal jumps. These are more directly apparent in dynamic tests, but they can still have an effect in a regular success test. Penalty dice can be discerned in a way roughly the same as with bonus dice:

- **A minor penalty grants -1 to the dicepool.**
- **A major penalty grants -2 to the dicepool.**

Example DCs

Apart from the rule-of-thumb DC values outlined previously in the **Success Test** section of Types of Tests, the following is a short list of example DC values as they mostly apply to tricks. This is to set a general benchmark for tests of this nature and to better envision the difficulty of certain actions. GMs are welcome to alter these values as they see fit to make the game easier or more difficult.

- **Jump/Ollie (universal):** Strength 18
- **Grind (universal) (e.g. 50-50, Mako, Soul, etc.):** Extended Balance 20, special
 - Grinding requires a rail or equivalent (bench, street curb, etc.).
 - Every individual degree of success (including passing the initial test) can either be applied normally, banked for Style, or used to increase speed by one rank (see **Speed in Movement**) apiece.
 - Add all degrees of success (including passing the initial test) to the DC of the grind next turn.
 - You may voluntarily break the grind at any time by jumping off or scooting off the rail.
- **Aerial Spin (180°) / Aerial Flip (one axis) / Aerial Grab (universal):** Agility 25
 - +1 DC for each additional spin in a single move
- **Wall-run/wall-ride (universal):** Balance 30
- **Aerial Pose (universal):** Agility 20
- **Boardflip (kickflip/heelflip; skateboard only):** Agility 25
- **Manual (skateboard) / Wheelie (rollerskates, bike):** Extended Balance 20, special
 - Similar to grinding, add all degrees of success (including passing the initial test) to the DC of the manual/wheelie next turn.
- **Vault (running):** Agility 20
- **Climb (running):** Extended Grit 20

- **Safety Roll (running):** Agility 20
 - Reduces fall damage by $\frac{1}{2}$

Items, Equipment & Money

Items and equipment are many and varied in *VeloCITY*, and all have their place. From the gear you use to move, to energy drinks, to toolkits to help with repairs, to even the clothes on your back, all these items help make life easier one way or another. Naturally, these things can cost money or favors, but it's usually worth it in the end.

Equipment

Rudies are a clever sort known for thinking outside the box, so there's no hard way to define what exactly their equipment can do until it's actually used in a given manner. The most that can be initially done is to at least understand the core differences between what rollerskates, skateboards and bikes are capable of; this way, with a relative understanding, a mover's method of transportation is more easily understood. The bulk of these differences can be assumed from the Being a Mover section up in the Character rules. On top of that, there are several observations to be made that influence equipment performance in different situations, details to keep in mind when determining how to modify equipment or make rulings on performance in a particular situation. In a nutshell:

- Bikes have the highest overall top speed, followed by boards and skates, with runners bringing up the rear.
- Conversely, runners have the highest maneuverability and control, followed by boards and skates, with bikes having the most unwieldy handling.
- The faster you go, the harder it is to both maintain control and to slow down or stop. Better brakes (or learning how to bail out safely) can make a difference.
- The heavier your gear, the greater your speed and stability, but the less likely you'll be able to get airtime unless you're already at speed. Alternately, the lighter your gear, the more airtime, aerial control and acceleration you have.
- Better traction lends to better control. If the soles of a runner's shoes or the treads on a bike's wheels are flat as a pancake, it may be time to get them replaced. Gripping the road is key to overall control and handling on the ground.
- Every mover accelerates differently. Runners can choose their run speed at the drop of a hat. Skaters improve and maintain their stride to increase their speed. Skateboarders get a burst of speed every time they kick off the ground, but they can bleed speed depending on how level the ground is; a boarder coasts more often than he accelerates. Bikes require a strong initial effort to get started, but once they start, it's hard to stop them, and acceleration gets easier over time. Since a turn lasts three seconds, assume that unless there are averse conditions (moving up a hill, etc.), any mover can accelerate to their speed of choice within that three seconds.
- On the other hand, there are multiple ways for movers to come to a stop. Runners can slow down quicker than the others, coming to a stop when their momentum runs out. Skaters, boarders and bikers can skid to a stop in an emergency by twisting their wheels to bleed speed quickly. Bikes (and many rollerblades) have the courtesy of proper brakes to slow down, while boarders can skid their accelerating foot on the ground to slow down safely. It goes without saying that hitting an obstacle will stop you sooner.
- Runners have the lowest profile of all the movers, followed by skaters and boarders. Bikers have the highest profile, meaning their bikes may not go everywhere and may not be permitted indoors. There are collapsible variants of bikes (and some boards and skates) for an even lower profile and improved portability.

Keeping these and other observations in mind are critical when it comes to eyeballing overall performance of a piece of gear. That said, there is an easy way to keep track of differences in similar gear, to compare benchmarks. The beginning gear every character receives at the start of the game is baseline in all mannerisms unique to that equipment (skates act like stereotypical skates, boards like boards and bikes like bikes), along with all the previous observations made between them. From a mechanical perspective, it is a +0 pair of sneakers/rollerblades/skateboard/bike in all respects. To make a modification to gear, such as replacing the treads on a bike's wheels with a stronger, heavy-duty design, adds a bonus in particular circumstances, not unlike Perks. In the previous example, the improved treads would add a +1 bonus to all handling tests on the bike, since improved traction leads to improved controls. There are also more esoteric modifications, like adding rockets to your skates or a hang glider to the back of your bike, but that's its own can of worms.

Note that some modifications may have trade-offs in other places. For example, lightening the frame may shorten your acceleration time, but it may make the frame less fragile and more prone to damage and warping if you take a severe knock. Buying a particular piece of equipment may have some of these modifications built in, as it's an overall higher quality than comparable pieces. Alternately, modifying your gear yourself also improves the overall quality of the equipment as well. Also note that there will be gear out there that is notably inferior to your own, be it produced of low-quality materials, shoddy workmanship, or damaged beyond repair.

Naturally, modifying gear yourself will require the right tools and materials, as well as knowledge of the modification in question. That, or you can take the gear to someone who knows how to do the work and can do it himself, but it may cost money or services for him to take the job. If gear is damaged beyond repair, you may as well buy a replacement.

Of course, there's other equipment outside of what you use to move around, generally extra tools to make life a little easier out in the field. Naturally, wearing safety equipment (helmet, knee/elbow pads, arm guards, etc.) protect you from damage by boosting your resistance to it; a full suit of safety gear is +2 to the Stamina test for damage resistance, while an incomplete set is +1. A runner may be wearing gecko gloves, gloves with strong adhesive technology that lets them climb objects more easily than when they would by themselves. A crowbar is good for busting open crates if you need other supplies, to say nothing of serving as a melee weapon. Grappling hooks help you catch onto a higher-elevated surface and pull yourself up. MP3 players or smartphones play your favorite music and help keep you in touch with others, respectively.

Consumables

Beyond equipment that has a more permanent place on your character's person, there are also **consumables**, items that are consumed or triggered once and then discarded afterwards. This includes food (recovers Energy and some Health), energy drinks (increases your Energy reserves before a scene but leads to a "crash" afterwards in the next scene, where you have even less energy than you did previously for a short while), maintenance oil (helps maintain your gear during downtime), and paint (mostly cans of spray-paint, used to paint your masterpieces out in the world). These items are one-and-done, so if you have a habit of using these items repeatedly, make sure you stock up on them ahead of time.

You can also find consumables out in the field on occasion as **power-ups**, and depending on the power-up, you might receive a particular bonus to certain actions or statuses, like improved speed, improved power, improved jump height and so on. Treat these as extra bonuses that last for a set number of turns before they wear off. If you're playing a more arcade-style game, consider strewing power-ups here and there. The same can apply to other items, like cans of paint or health pickups that either trigger instantly or go into your inventory for the scene.

Money

The official currency of *VeloCITY* is the **dollar (\$)**, not unlike United States Dollars (USD). Velo City is a community with a global presence, but most have the courtesy to employ a common currency. That said, most everything bought in the city can be valued at real world prices. When in doubt, look it up online. That said, here are some prices for common items useful to a rudie. For items with fluctuating prices, assume the baseline model of the item, assume the whole thing is fully assembled, and assume that the higher the price, the better the quality.

- Sneakers: \$25-75+
- Rollerblades: \$50-100+
- Skateboard: \$100-150+
- Bicycle (beach cruiser): \$200+
- Bicycle (BMX): \$225+
- Fast food meal: \$5+
- Energy drink: \$3
- Can of spray paint: \$1-5
- Toolkit: \$40-50+
- Safety gear (helmet): \$20-40+
- Safety gear (pads): \$20+

When modifying a piece of equipment or buying an improved piece of hardware, add a fraction of the price to the base value of the item, usually one-fourth ($\frac{1}{4}$) the value per upgrade. Reselling an item is usually worth only half the original price.

Movement

Getting around in the world of *VeloCITY* is designed to be fluid and freeform. There are countless ways to get from point A to point B, and there's plenty to look at along the way. How you get where you want to go is up to you. It goes without saying that it helps to know what's around you and what you have to work with.

A particular scene or piece of a scene can occur in a geographical section, sometimes called **zones** or something similar. Zones can be as large or as small as narrative necessitates, allowing for varied granularity. It can be from a small stretch of street to an entire rooftop to a steep sloping hill to a long stretch of sewer piping. These zones are attached to each other one way or another and flow into each other. That is, there is a common detail between zones that allows a way to commute between those zones, such as a road, sidewalk, a pipe to grind on, stairs, a half-pipe, walls, and so on. These connections between zones are often referred to as **lines**. By using these lines, one can transition between zones.

It falls to the GM to describe these zones as fully as possible, as any particular detail can be exploited by a clever enough player. Apart from sounds and sights, the description should go over notable set pieces, like the storefront of a trendy women's fashion store or the statue of a faithful dog in the center of a pavilion. Further, these set pieces can serve as obstacles or landmarks, which may require a check to navigate around or use. For example, a bustling street-side grocer's market with numerous stalls is a common hallmark in chase scenes; they can be navigated around, vaulted over or through, or just plain knocked to the side while barreling past. You could throw crates of fruit in the road and force others to navigate around them or jump over them.

All in all, a zone should be notable for its set pieces and points of entry and exit, no matter how obscure. If a player is clever, he can make his own exit whether by climbing to the roof of a building or clearing a particular gap.

Speed

Rather than keep track of hard numbers like miles-per-hour or a general score to track speed, acceleration, handling and so on, *VeloCITY* handles things relatively. That is, rather than a hard speed value, your character's speed at any given time is measured on a relative 0-10 scale, each number representing roughly the equivalent speed. There is variance therein of what can qualify as a particular speed rank, but these are suggested guidelines.

	Running	Skating	Boarding	Biking
0	Stationary; no movement			
1	Slow walk	Slow roll, next to no power		
2	Brisk walk	Easy roll/stride	Easy roll, coasting	Easy roll, slowest paddle
3	Power walk/jogging	Modest roll, casual stride	Modest roll, odd kick	Modest roll, light paddle
4	Running (50%)	Moderate roll/stride	Moderate roll, kicks	Moderate roll, paddle
5	Running (75%)	Strong stride	Strong kicks	Semi-casual paddle
6	Sprinting (100%)	Full stride	Full kicks	Brisk paddle
7	---	Sprinting stride	Repeated full kicks	Strong paddle
8	---	---	---	Full paddle
9	---	---	---	Sprinting paddle
10	---	---	---	Sprinting paddle, standing on bike

Dynamic Action

Getting to the action itself is very straightforward in *VeloCITY*: just go out and do it. Run around with your friends, start busting out tricks, and just get where you want to go, assuming you have a place to go at all. You'll usually have to make checks to get around, all of which are previously elaborated on, but in a scene without any pressure, you have all the time in the world to work on your tricks and moving. The system is meant to ease in and out of action scenes rather seamlessly as well as accommodate various actions. That said, direct competition or combat is sometimes inevitable, so on top of the standard actions you perform in any other action scene, there are a few regulations that outline a dynamic scene.

Turns & Actions

When time becomes relevant, the pace of the game is measured by turns. A **turn**, otherwise known as a **beat**, is the standard by how the game measures passage of time for the purpose of actions. A turn lasts three seconds, give or take, so when considering actions to perform in a turn, consider how much you can do within the span of three seconds.

There are three kinds of actions that can be performed in a turn. A **standard action** is a significant, complex action; these include tricks, spraying (at least part of) a tag, attacking, using complex objects, and other similarly complex actions. A **move action** is a simple, light-weight action that often, as the name implies, has to do with movement or other actions that take a similar amount of time; a move action can involve moving around within a zone, moving between zones, making an action test specifically as part of a movement action, changing your speed whether accelerating or braking, standing up, drawing/stowing items, picking up an object, and other similar actions. A **free action** is an action that takes next to no effort and has an overall minor impact on the events of a turn; a free action can be talking, dropping an item, dropping prone and similar actions.

A normal turn has one of every action, that is, one standard action, one move action, and one free action. The standard action can be traded out for a move action, meaning you may have two move

actions and a free action instead. Standard and move actions can normally only be used during your turn, but your free action can be used at any time, even when it's not your turn. You may also trade move actions in for free actions if you choose.

In addition, you may also act in direct reaction to another's action, known as a **reaction**. For example, if someone places a hand on your character's shoulder without warning, you can take a reaction to pull a textbook *seoi nage* (judo shoulder throw) and dump the other guy on his back; if a partner tosses you a spare can of paint, you can use your reaction to catch it. As the name assumes, you can only use a reaction as a direct answer to another action made elsewhere that is within reason for you to act upon; usually, this can be ruled as an action equivalent to the action being reacted upon. A reaction can apply to actions that both do and do not directly interact with you. You only have one reaction per turn, but depending on how dynamic you want the game to be, you can have as many reactions as your game desires, such as based on the number of people in a given scene or zone.

Team Tests

Independence and freedom are cornerstones to the life of a rudie, but to many, friendship and camaraderie are just as important. If you wish to assist another with an action or test, or if you'd like to combine forces for a tandem attack or team tricks and techniques, then you'll want to use a **team test**, alternately known as an *aid another* action or an *assistance test*.

First, designate the primary individual in the team effort; he will make the test normally. Meanwhile, the other members of the team make the exact same test except at a DC 15 instead of whatever the DC or opposed value would be. All the degrees of success, including passing the test, from each helper is totaled together. Passing the test nets the primary actor +1 die to his dicepool for the test. Three or more total degrees of success grants +2 dice instead of +1. Every successive two degrees of success after that add an extra die to the primary actor's pool.

For example, if two people are helping someone pull open the giant shutter to a warehouse, the primary actor would be chosen to roll the Grit 22 test as normal. Meanwhile, his two partners roll Grit tests as well, except the helpers' tests are at DC 15 instead of the DC 22 of the original test. One helper rolls a 20, while the other rolls a 25. Since at least one helper passed the DC 15 test, the primary actor gets the +1 dicepool bonus from the help. All other passed tests and degrees of success are totaled together. Since the first helper had one degree, and the other helper had two degrees plus passing the test, the helpers generate a net total of $(1+3) = 4$ degrees, which is good for another bonus die to the primary's pool but not enough for one more. Now the primary actor has two extra dice to help make his Grit 22 check, making this a Team Grit 22 test.

Opposition & Combat

In the event that it becomes relevant that characters perform actions relative to each other, **initiative** should be rolled. Rolling initiative is a Reaction test, with the best scores going first and working their way down from there. If there is a tie, then those characters act simultaneously. From there, the game progresses by turns, with each player acting in the initiative order. A player may choose to delay his turn until a time of his choosing; he will be moved down the initiative order accordingly. From there, the game proceeds on a turn-by-turn basis, following the rules for actions laid out previously, but otherwise similarly to any other point in the game.

Direct combat in *VeloCITY* is no different from any other series of tests, except there's a particular order to the tests. In an action scene, combat can be entered and broken seamlessly. This can often be pictured as sweeping in low to tackle someone from the side or racing neck-and-neck with someone and throwing a punch in mid-stride to throw off the other. Spontaneous combat is known as a **skirmish**. Protracted combat among multiple individuals is truthfully not much more than a series of skirmishes where initiative is rolled ahead of time if it hasn't already, with the extra rule that for every

successive defense action against a person over the course of a single turn, that is, if a person is attacked multiple times before his next turn, the defender suffers a -1 cumulative modifier to defense tests (not damage resistance tests) for each defense after the first.

A skirmish is composed of two parts, both of which are dynamic tests: the **attack test** and the **damage test**. When skirmishing, the aggressor rolls her attack stat of choice to first hit the enemy; this is almost always either Coordination for melee attacks or Aim for ranged attacks. Apply any to-hit bonuses at this point. If, assuming a courtesy Awareness test is failed, he doesn't know the attack is coming – at which point it counts as a **surprise attack** – the defender cannot choose how to defend himself. On the other hand, if he does know it's coming, the defender can choose to defend against the attack in one of three ways (four if you count “do nothing”): *guard*, *dodge* and *counter*.

- A defender who chooses to **guard** against the attack attempts to tank the blow as best he can, either by putting his guard up or maneuvering to absorb the blow elsewhere. The defender doesn't roll during the attack test, but he gets a guard bonus during the damage test equal to half his Body rounded up.
- A defender who chooses to **dodge** the attack tries to avoid the attack altogether, be it by breaking off the skirmish, ducking and weaving to slip around it, or any other relatively tricky maneuver to sidestep the attack; dodging also includes parrying attacks. He rolls Reaction in the attack test, and if he succeeds, the attack whiffs completely for no damage. If he fails, he resists damage normally.
- A defender who chooses to **counter** the attack intends to stuff the aggressor's attack with his own attack; one of the most iconic images of the counter is the cross counter in boxing. The defender rolls his own to-hit test similar to the aggressor, with the winner of the dynamic test scoring a first strike against the other and the loser resisting damage at a penalty. Not all attacks can be countered.

If the aggressor wins the attack check (or the defender in the case of a counter), note the degrees of success on that check. After a successful attack check, the damage test commences. The aggressor rolls his damaging stat; for virtually all melee attacks and most ranged attacks (except for guns and the like), that stat is Strength. Add the degrees of success from the previous attack test, if any, to the damage test as an equivalent dicepool bonus (e.g. one degree on the attack check is +1 on the damage check). Further, add any damage bonus you get from weapons to your pool if any. The defender rolls Stamina to resist damage, similar to the **Damage** subsection in Health & Energy; any armor bonuses received from gear would apply here, as well as any damage resistance perks if they apply. If the defender chose to counter during the attack test, then whoever lost the attack test – be it the aggressor or the defender – rolls *half his damage resistance pool (rounded up)* instead of the entire pool; if he chose to guard, he adds half his Body score rounded up to the original resistance test. If the defender's Stamina roll beats the attacker's damage roll, he takes no damage. If the damage roll beats the resistance roll, calculate the difference between the result values for both damage and resistance (e.g. [35 attack] – [20 resist] = 15). Then, note the degrees of success between the opposing scores; for every two degrees of success, double the value taken from the previous subtraction operation (e.g. 3 degrees = x2 multiplier; 15 x 2 = 30). That number is the final damage value and is applied directly to the defender's Health (or Energy, if there's no Health remaining). As an optional rule, the defender should make one last test: a Balance check to stay upright after taking the hit, with the DC being the amount of damage he took.

If the attacker chooses to tie up an enemy with a **grapple** instead of attack directly, then resolve the attack test as normal, but replace the damage test with the grapple test, which is a Grit vs. Grit dynamic test. If the defender wins, the grapple is resisted (or outright reversed at 3+ degrees of success). If the attacker wins, the defender is grappled. Ranged grapple tests can be made with whips and the like, using the same test. The grappler may then, on his next turn, choose to either maintain the

grapple with another grapple test, do damage by making a damage test as above at half damage, or throw them away/down with a Strength vs. Grit test, doing damage similar to wiping out (see **Damage** in Health & Energy). As an optional rule, if either or both parties engaged in the grapple are on wheels, make Balance checks every turn to maintain the grapple, lest either party lose footing and flop over.

To recap combat:

1. **Initiative** (Reaction)
2. **Attack test:** attack (Coordination/Aim) vs. defense (guard/dodge/counter)
 - *Guard: N/A*
 - *Dodge: Reaction*
 - *Counter: Attack*
3. **Damage test:** damage (Strength/other) + [degrees from attack] vs. resistance (Stamina)
 - *Guard: Stamina + ½ Body (round up)*
 - *Dodge: Stamina if defender lost attack, N/A if defender won*
 - *Counter: Stamina, cut pool in ½ (round up)*
4. **Damage = [dmg. result – resist result], x2 per two degrees of success on dmg. Test**
 - **Defender: Balance [damage value] (optional)**
 - **Grapple test:** instead of damage test, Grit vs. Grit; see paragraph for details

Character Progression

Karma Awards	
Situation	Karma
Completed the adventure	1
Fulfilled most given objectives	1
Particularly brave, smart, or stylish	1 or 2
Good roleplaying	1 or 2
Took charge, pushed the story along	1
Left an impression on others	1
Right skills, right place, right time	1
Impressed group with humor/drama	1 or 2
Trick of the day	1

Life is a series of meaningful experiences: learning lessons, leaving impressions, growing stronger, and generally being better and more interesting than you were yesterday. In *VeloCITY*, it's no different. Your character grows over time, growing stronger, faster, smarter, and more aware than before, and it's important to represent this progression.

After any given session or the end of a story arc, the GM awards **karma**, good fortune juju that functions as experience points. Depending on your character's actions, you earn karma; the chart above is a good framework for awarding karma, although naturally, your GM may have his own criteria with handing them out. Improving your character is straightforward: if you wish to buy up the next rank of a Stat or Substat, you must spend the next rank's worth of karma. For example, to go from 4 to 5 Body, you need to spend 5 karma. From 5 to 6, it'll be 6 karma, and so on. It's also ten (10) karma to buy a new Perk, if you're so inclined.

About Velo City: Go Where You Wanna Go

Now that you know who you are and what you can do, it's time to explore where you can potentially go and who you could potentially meet in the default setting of the artificial island metropolis, Velo City. As mentioned, Velo City is built on an artificial island somewhere in the Pacific ocean. It's in a temperate zone where the summers are blazing hot while the winters are snowy white. It's a bright and colorful city with characters of all shapes, sizes and manners of every walk of life. The map in the introduction is an easy reference for particular areas of note and the overall layout of the city.

Keep in mind that this entire chapter is optional: Velo is what you make of it. You may have different gangs in your city, or the layout of the city is different from what is shown. Hell, your game may not even occur in Velo City at all. Maybe you're in a preexisting metropolis such as New York City or Tokyo or even a city of your own design, with your own tone and themes behind it. Whatever the case, as long as you make the city yours and can stage adventures in it, it doesn't matter where your game takes place.

Meet the Natives: Gangs of Velo

The following is a running list of most of the biggest gangs of rudies in Velo City. These are gangs with known personas, major street presence and generally hold a fair bit of territory. These are the heavy movers and shakers of the city, and if any rudie with ambition wants to get to the top, he'll have to pass by at least one of these gangs first. There are countless smaller gangs all over, each varying in size and methodology, but they will not be listed here; you can create your own gangs. Keep in mind that there is no proclivity towards any particular brand of movement when it comes to what sort of movers make up these gangs.

Bibliotheque: Bookworms and intellectuals of all stripes, Bibliotheque is a neutral gang of historians and librarians that run the library and forum of St. Altitude's Archives. While not without their own style and flair, Bibliotheque is a, well, bookish sort, a guild of philosophers, theorists, teachers and archivists that prefer to keep to their books and don't get involved in gang politics. They impartially chronicle the history of Velo City and help organize events and competitions around the city for fun and uplifting of others. The archives themselves are neutral ground, and aggression will not be tolerated in the presence of learning, not just because other gangs will jump to their defense. If someone wants to know anything about anything, they should consult with Bibliotheque first, as they are always on the hunt for new knowledge. Donations are always welcome.

Big Nasties: As repugnant and vicious as their name implies, the Big Nasties are a band of rampaging brutes and bullies that sow chaos anywhere they go. Decked out in their patchwork gear and with no regard for boundaries, they possess the subtlety, grace and intelligence of a rampaging bull at a rodeo, trashing whatever is in their way and raising all kinds of hell. As the name implies, most Big Nasties are large and in charge, built heavier and tougher than most other gangers, and the only thing they respect is strength. Although they're known to hang out at a run down carnival, it's believed that their real home base is somewhere in the myriad intricate sewers of Velo, the pipes connecting every corner of the city and used to navigate around the city; it explains the smell.

Black Roses: Self-styled “champions of love,” the Black Roses are an all-female gang that roams the city spreading love and beauty while dispensing justice towards those deserving of their womanly fury. Some call them “high-caliber feminists” while others just call them “she-woman man-haters” or even

“bitches” for short, but their style emphasizes their personal beauty and equality for all; indeed, the Black Roses pride themselves on their beauty, sometimes to vicious effect. Many members are jilted lovers and hopeless romantics, so they have no love for those with no regard for love, especially those who broke their own heart; woe be to the man who cheats on someone and finds their ex-lover petitioning the Black Roses for payback or – worse – becoming a member themselves. They love attention and adoration, many considering them the “idols of Velo,” and it's this attention they will bitterly defend at any cost, all while still espousing the ideals of love, friendship and camaraderie.

Bodhisattvas: Following a “higher path” in life, the Bodhisattvas blend street sensibilities and style with Buddhist and Hindu principles and ideals, creating a humbling blend of street spirituality, sometimes referred to as the “Tao of the Street.” They seek enlightenment in all things and hope to spread their teachings to others so as to uplift and reach a state of zen. The Bodhisattvas are friendly by nature and will only act in defense when others attack them, as they preach peace over conquest; indeed, seeking asylum among their number is common among those looking to lay low. Their primary base of operations is the Shangri-La Spa, but there are numerous smaller “shrines” and “temples” dotted around Velo that they make their own.

High Fliers: Compared to many of the other gangs, the High Fliers are as “average” a gang as they come. Coming exclusively out of the Skyhigh Apartments, the High Fliers, as their name insinuates are professionals at getting big air and living with their head in the clouds. Give them a ramp, and they'll jump it. Set a gap between buildings, and they'll jump that, too. What sets them apart from many rudies is their overall civility; they're honestly a bunch of nice guys, most brought up in good homes and genteel in mannerisms. Some might call them spoiled suburbanites (even though they live out of an apartment complex), but that doesn't bother them much.

Rosenkrantz: The embodiment of the word “fancy,” Rosenkrantz is arguably the most eccentric of the big gangs, which is really saying something. Exalting in gothic Victorian fashion and style, they act less like a gang and more like a noble house and theater troupe, with gaudy dresses, plenty of makeup, masquerade masques, and chiseled men with rippling physiques and perpetually-unbuttoned shirts. Whether dressed as classic highwaymen or the noble elite, as duchesses or jesters, Rosenkrantz is a band of hopeless romantics (in the classical sense) that exalts in old fashion, the classical arts and a flair for the dramatic like no other gang. They especially have a love of theater, belting out sonnets at the drop of a hat or even putting on grand performances that others can enjoy, like orchestra performances, theater plays, and other acts. Comedy, romance, drama, it's all art to them. Like their style may imply, Rosenkrantz is generally an honorable group and can make for great allies; to get on a Rosenkrantz's good side, one needs to impress her, and to impress a Rosenkrantz, one has to put on a show.

Spice: The most unorthodox of the gangs, it's safer to say that Spice isn't actually a gang at all than anything else. Spice is a loose, highly-exclusive Internet fraternity of the best and brightest rudies and tricksters in Velo City, possibly the world. Only the sickest tricks and the biggest air net one acknowledgment by the organization. Spice cares naught for politics or gang allegiance; individual performance is all that matters. Entry into the guild is invitation-only, and to be a member is to be known as one among a small fraternity of the absolute best in the city. They also run competitions once in a while, which are – of course – invite-only; to receive an invite to a Spice Invitational competition is a big deal and a great honor.

Street Force: It's a fact of life that try as they might, the brave men and women of the Velo City Police Department can't keep up with all the rudies and daredevils in their city; that's where Street Force comes in, those who believe in creating a safe, lawful Velo City by any means necessary. Street Force is a gang of vigilantes not (officially) endorsed by the VCPD, acting mostly independently of the police force and aiming to enforce law and order in Velo by using the rudies' own tricks against them. Despite their claim "to serve and protect," they are a vicious gang that goes where other cops don't go and do things other cops wouldn't. Many times, they are accused of excessive force and illegitimate targeting, but Street Force waves this off as unappreciative of the dispensing of what they believe is justice. As they align themselves with the law, they will almost never directly oppose the VCPD; "pig-lover" is a common epithet against them.

Urban Tribals: The Urban Tribals are a hodgepodge mix of street style and new-age spirituality exalting in nature. The story goes that the original Urban Tribals were a small colony of homeless people squatting in a temple near the mouth of a major sewage access pipe (that still stands and serves as their main headquarters today) that were taught to be rudies by the new daredevils coming to the city. Embracing their surrounding style and themes, they cleaned up their rags, added intricate tribal tattoos, and took up a form of spirituality that can best be approximated as Native American shamanism or some other ancient civilization. Many also carry walking sticks or other long poles that they use as part of some of their tricks. This lends well to their identity of nomadic warriors of nature; one can find small shrines or enclaves hidden around the city, not unlike the Bodhisattvas.

Volcano Gang: Some of the classiest rudies one will ever meet, the Volcano Gang is a group of high-class, high-fashion individuals dressed in sharp red suits. Not unlike Rosenkrantz's fascination with Victorian style, the Volcano Club's style hails from a bygone era, specifically old 20th-century Americana high style. Members of the crimson-themed gang always dress to impress, with three-piece suits or elegant sun dresses. Apart from their style, they're also famed for their headquarters: Vesuvius, a swanky and elegant high-roller's club and one of the most exclusive nightclubs in the city, in part because it's hidden somewhere deep in Velo's industrial crucible known as Mt. Vulcan.